LOYOLA UNIVERSITY
BULLETIN

No. 7

THE COLLEGE
OF
MUSIC

1956

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Set II

ANNOUNCEMENTS 1956-1957

VOL. XXXVIII September, 1956

New Orleans, La.

• ACCREDITATION

LOYOLA UNIVERSITY

Founded in 1912

- Loyola University, incorporated April 15, 1912.

  Authorized to grant degrees by the General Assembly of Louisiana for the year 1912.

  The Legal and Corporate Title of the University is "Loyola University, New Orleans."

  All donations, endowments, legacies, bequests, etc., should be made under this title.

  Member of:
  Southern Association of Colleges and Secondary Schools
  National Catholic Educational Association
  Jesuit Educational Association
  Association of American Colleges

The College of Music of Loyola University is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the National Association of Schools of Music.

Ad Majorem Dei Gloriam

loyola university

college of music bulletin

★

1956-1957

6363 St. Charles Avenue

New Orleans 18, Louisiana

1956 - CALENDAR - 1956

JANUARY

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1957 - CALENDAR - 1957

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Session Calendar

1956-1957

Fall Semester

1956

September	6	College of Music Faculty Meeting
September	7-14	Freshman Orientation
September	7-8	Placement test for Freshmen Examinations for removal of conditions incurred
Septembre	10-11	Music Placement Tests
September	12	Completion of Freshmen registration
September	13-14	Registration of Sophomores, Juniors and Seniors
September	17	Official opening of Fall Semester. Lectures and classes begin. Fee for late registration
September	28	Mass of the Holy Spirit
October	1	*Loyola Concert
October	5	Latest date for official withdrawal from courses and schedule adjustments
October	15	Loyola Concert
October	28	Phi Beta Music and Drama Program
October	29	Loyola Concert
November	1	Feast of All Saints. University holiday
November	5	Loyola Salon Concert
November	14	Mid-semester examinations begin
November	22	Thanksgiving holidays, Thursday through Saturday
November	26	Loyola Concert
December	8	Feast of the Immaculate Conception. University holiday
December	10	Loyola Concert
December	20	Christmas holidays begin after last class

1957

January	3	Classes resumed
January	14	Loyola Concert
January	16	Final Examinations begin
January	23	Faculty Meeting of the College of Music
January	24	End of Fall Semester

* Subject to Change

Spring Semester

1957

January 24, 25, 26		Mid-session holidays. Registration of new students
January	28	Official opening of Spring Semester. Lectures and classes begin. Fee for late registration. Loyola Concert
February	8	Latest date for registration or schedule adjustments
February	9	Phi Beta joint play with Phi Mu Alpha
February	11	Loyola Concert
February	15	Latest date for applications of candidates for degrees to be conferred in May, 1957. Last day for official withdrawal from courses. Graduation fees due.
March	4-5	Mardi Gras. University holidays.
March	11	Loyola Salon Sacred Concert
March	21	Mid-semester examinations begin
March	25	Loyola Concert
April	8	Loyola Concert
April	17	Easter holidays begin after last class
April	23	Classes resumed
April	26	Phi Beta joint recital with Phi Mu Alpha
April	29	Loyola Concert
May	6-10	Pre-registration for 1957-1958
May	6	Loyola Salon Concert
May	6	Phi Beta "Spring Day"
May	13	Loyola Concert
May	15-18	Examinations for Seniors
May	22	Examinations for underclassmen begin
May	27	Faculty Meeting of the College of Music
May	28	Award Night Music School
May	29	Commencement Exercises

Board of Directors of the University

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Vice-President

Rev. Edward W. Shields, S.J., A.M., Secretary

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

✦ ✦ ✦

University Council of Deans and Regents

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Dean of Faculties, Dean of College of Arts and Sciences

Rev. Bernard A. Tonnar, S.J., A.M., S.T. L., Assistant Dean

Rev. Anthony C. O'Flynn, S.J., A.M., S.T.L., Dean of Students

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Rev. Joseph A. Butt, S.J., A.M., D.D., Regent of College of Business Administration

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Antonio E. Papale, A.B., LL.B., Dean of School of Law

John F. McCloskey, B.B.A., R.Ph. M.B.A., Dean of College of Pharmacy

Henry J. Engler, Jr., M.B.A., Dean of College of Business Administration

Raymond P. Witte, Ph.D., Director of Evening Division

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College of Music

Affiliated in 1931

Officers of Administration

Rev. W. Patrick Donnelly, S.J., A.M., S.T.L., President

Rev. Edward A. Doyle, S.J., Ph.D., S.T.L., Dean of Faculties

Miguel Bernal, Mus.Comp.M., Cant.Greg.D., Mus.M.O., Dean

Ernest E. Schuyten, Mus.D., F.N.C., Dean Emeritus

Rev. Anthony C. O'Flynn, S.J., A.M., S.T.L., Dean of Students

Rev. Aloysius B. Goodspeed, S.J., A.M., S.T.L., Treasurer

Miss Carmel V. Discon, A.M., Registrar

Rev. Harold L. Cooper, S.J., A.B., S.T.L., University Chaplain

Mr. James W. Dyson, A.M., B.S., in Library Science, Librarian

Rev. Paul L. Callens, S.J., A.B., A.M., College of Music Chaplain

Mrs. Yolande de Reyna Tallman, B.M., Secretary

College of Music Faculty

Applied Music (A)

Piano

Guy F. Bernard, *Professor, Chairman*
B.M., Loyola University, Mus.M., Eastman School of Music
Istvan Nadas, *Professor, Co-Chairman*
Graduate National Academy of Budapest
Joseph H. Bloemer, *Instructor*, B.M., Loyola University
Francis A. Cassanova, *Instructor*, B.M., Loyola University
Margaret B. Cocke, *Instructor*, B.A., Queen's College, B.M., *ibid.*
Gladys Fisher Gay, *Instructor*, B.M., N. O. Conservatory of Music
Orval Klopp, *Instructor*, B.M., Lebanon Valley College
Eugie Tebault Passera, *Professor*, B.M., Loyola University

Organ

Miguel Bernal, *Professor*, Mus.Comp.M., Pontifical School, Rome, Italy; Mus.M. Organ, *ibid*; Cant.Greg.D., *ibid.*
Dean of Loyola College of Music

Voice

Dorothy Brumfield Hulse, *Professor, Chairman*
B.M., Loyola University
Marguerite Castellanos Taggart, *Instructor*
Maria Tortorich, *Instructor*, B.M., Loyola University
Elisabeth Wood, *Professor*

Violin

Ella de los Reyes, *Professor*, B.M., N. O. Conservatory of Music, Mus.M. Eastman School of Music

Violoncello

Mary Ann Meredith, *Instructor*, B.M., Cincinnati Conservatory of Music, Mus.M., Manhattan School of Music

Double Bass

Robert V. Ciccarelli, *Instructor*, Juilliard School of Music, B.M., Loyola University

Flute

Ralph Lacassagne, *Instructor*
Michael Carubba, *Instructor*, B.M.E., Loyola University, Mus.M., Louisiana State University

Oboe

Emmanuel Alessandra, *Instructor*
Michael Carubba, *Instructor*

Clarinet

Olando Tognozzi, *Instructor*, B.S. in Ed., Cincinnati Conservatory of Music, Mus.M., Manhattan School of Music
Sam Gravell, *Instructor*, Wilno Conservatory, Poland, Juilliard School of Music
Michael Carubba, *Instructor*

Bassoon

Sam Gravell, *Instructor*
Michael Carubba, *Instructor*

French Horn

Robert W. Elworthy, Jr., *Instructor*, B.M., Northwestern University, Mus.M., Eastman School of Music

Trumpet
GEORGE A. JANSEN, *Instructor*, Juilliard School of Music

Trombone
JOHN MEREDITH, *Instructor*, B.M., Cincinnati Conservatory of Music, B.M., Juilliard School of Music

Tuba
JOHN MEREDITH, *Instructor*

Percussion
ALBERT POLLICK, *Instructor*, Juilliard School of Music

Theory (B)

Sight Reading
GUY BERNARD — MICHAEL CARUBBA

Ear Training
MICHAEL CARUBBA

Basic Theory
GUY BERNARD — MICHAEL CARUBBA

Polyphonic Dictation
MIGUEL BERNAL — MICHAEL CARUBBA

Music Appreciation
ISTVAN NADAS

History of Music
ISTVAN NADAS

Form and Analysis
ELLA DE LOS REYES

Harmony
MIGUEL BERNAL — ELLA DE LOS REYES

Counterpoint
MIGUEL BERNAL — ELLA DE LOS REYES

Fugue
MIGUEL BERNAL — ELLA DE LOS REYES

Composition
MIGUEL BERNAL

Instrumentation and Orchestration
GUY BERNARD

Elementary Vocal Methods
MICHAEL CARUBBA

High School Vocal Methods
MICHAEL CARUBBA

Instrumental Methods and Materials
MICHAEL CARUBBA

Piano Pedagogy and Materials
MARGARET E. COCKE

Class Piano Methods
MARGARET E. COCKE

MUSIC ENSEMBLES (C)

Orchestra
ROBERT V. CICCARELLI

Chorus
DAVID BUTTOLPH, B.A., Yale Univ.; B.M., Juilliard, Conservatoire de Paris

Band
GEORGE A. JANSEN

Chamber Music
ROBERT V. CICCARELLI

Woodwind Ensemble
MICHAEL CARUBBA

Brass Ensemble
GEORGE A. JANSEN

Accompaniment
ELLA DE LOS REYES — ELIZABETH SCHWARZ — GUY BERNARD

Conducting
GEORGE A. JANSEN — DAVID BUTTOLPH — ROBERT CICCARELLI

Music Workshop
ISTVAN NADAS

Opera Workshop
ARTHUR COSENZA — Instructor, Ornstein School of Music, American Theater Wing

SACRED MUSIC (D)

REV. PAUL L. CALLENS, S.J., *Chairman*

Gregorian Chant
REV. PAUL L. CALLENS, S.J. — REV. FRANCIS HAJTAS, B.M., Loyola University — MIGUEL BERNAL

Gregorian Chant History
REV. FRANCIS HAJTAS

Gregorian Chant Accompaniment
MIGUEL BERNAL

Vocal Classical Polyphony
MIGUEL BERNAL

Liturgical Music Legislation
REV. FRANCIS HAJTAS

Modern Sacred Music Repertoire
MIGUEL BERNAL

The College of Music

HISTORY

The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the Director of the New Orleans Conservatory of Music and Dramatic Art was appointed by Loyola University to found the College of Music and became its first Dean.

ORGANIZATIONS

Loyola University Chorus

The Loyola University Chorus is emphasized in the curriculum because it offers students an indispensable experience in collective performance and interpretation. The Alumni of the University are invited to join this organization.

Loyola Chapel Choir

A small group composed of outstanding voices organized for the purpose of promoting a better understanding of genuine Catholic Sacred Music.

Loyola University Orchestra

The University Orchestra is an organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership in the orchestra is compulsory upon all students selected by the Dean.

University Band

Membership in the University Concert Band is open to the students of the College of Music if they have the required ability and training.

Opera Workshop

The Class concentrates on music, text, and stage direction simultaneously. In addition to learning the staging of their own parts in scenes or complete operas, the students learn general information about operatic stage deportment that may be applied to any role in the future. The emphasis is placed on opera that is good theatre.

Loyola Salon of Music

Founded by Rev. Jos. B. Bassich, S.J., for the purpose of providing an audience for advanced students appearing in concerts. President for 1955-56 Mrs. Henry B. Curtis.

Religious Organization

For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the Sodalities of St. Cecilia and Our Lady of the Wayside offer many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life.

Student Retreat

Each year all Catholic students in the University must make an annual retreat which is a character-building and soul-strengthening series of intellectual and spiritual exercises.

Phi Beta

Phi Beta, National Professional Fraternity of Music and Speech, was founded in 1912 at Northwestern University. Epsilon Chapter was installed at Loyola University in 1938.

The purpose of the Fraternity is to promote the best in music and speech and to develop professional ability in these two arts. Wanda Laris president 1955-56.

Phi Mu Alpha

Phi Mu Alpha Sinfonia Fraternity of America, was organized to advance the cause of music in America, to foster the mutual welfare and brotherhood of students of music, to develop the truest fraternal spirit among its members and to encourage loyalty to Alma Mater.

Phi Mu Alpha Sinfonia was founded October 6, 1898, at the New England Conservatory, Boston, Massachusetts. Chapter Zeta Pi was established at Loyola University May 24, 1953. W. Patrick Harrigan, President 1955-56.

Other Organizations

Students of the College of Music are eligible for membership in the Campus Capers, Student Council, Alpha Sigma Nu, Blue Key, Alpha Pi Omicron, Lambda Sigma Lambda and Cardnal Key.

CONCERTS

During the year the College of Music presents concerts for the purpose of educating and adding to the experience of the students. These concerts are given under the following categories:

Faculty Concerts
Student Recitals
Choral Concerts
Orchestral Concerts
Chamber Music
Chapel Choir
Band Concerts
Radio Performances
Loyola Salon Concerts
Visiting Artists

AWARDS

Phi Beta Senior Award

The Phi Beta Plaque is awarded annually to the member of the graduating class who ranks highest in scholarship and musical achievement, the merits to be judged by a committee appointed by Phi Beta.

Phi Beta Sophomore Award

An award of fifty dollars, applicable on tuition, is made annually by Phi Beta Fraternity to the Sophomore in the School of Music who has achieved the highest average for the year. The remittance will be made at the beginning of the student's Junior year.

Werlein Awards

These awards are given by Mr. Philip Werlein of the Werlein's Music Company to students who have done outstanding work in their respective departments.

Dean's List

Students with the highest average and those who demonstrate special interest, cooperation and leadership are placed on the Dean's List and are eligible for an award.

COURSES OFFERED

The College of Music offers four-year courses leading to the degree of Bachelor of Music with the following as majors:

Composition

Voice

Piano

Instrumental

Organ

Sacred Music

Four-year course leading to the degree of Bachelor of Music Education with the following as majors:

Voice

Piano

Instrumental

Bachelor of Music

★

Major in . . .

Composition

Voice

Piano

Instrumental Music

Organ

Sacred Musicc

Major . . . COMPOSITION

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR	*	SENIOR**	*
B 101-2—Harmony I	8	B 201-2—Harmony II	4	B 301-2—Composition I	6	B 401-2—Composition II	10
A 101-2—Piano	2	B 201-2—Counterpoint	4	B 301-2—Fugue	4	A 401 2—Piano	2
B 101-2—Sight Reading	2	A 201-2—Piano	2	A 301-2—Piano	2	A 401-2—Woodwind and Brass	2
B 101-2—Ear Training	2	B 201-2—Sight Reading	2	A 301-2—Strings	2	B 401-2—Poly. Dictation II	2
B 101-2—Basic Theory	2	B 201-2—Ear Training	2	B 331-2—Form and Analysis	4	B 441-2—Orchestration and	
B 101-2—Music Appreciation	2	B 201-2—Basic Theory	2	B 301-2—Poly. Dictation I	2	Score Reading	4
C 101-2—Chorus	2	B 211-2—History of Music	4	C 301-2—Conducting I	1	C 401-2—Conducting II	1
C 101-2—Music Workshop	1	C 201-2—Chorus	2	C 301-2—Chorus	2	C-401-2—Chorus	2
101-2—English	6	C 201-2—Music Workshop	1	C 301-2—Music Workshop	1	C 401-2—Music Workshop	1
105-6—Theology	4	201-2—English	6	C 301-2—Accompaniment I	1	302-3—Philosophy	4
		201-2—Philosophy	4	203-301 Philosophy	4	311-12 Theology	4
		209-10 Theology	4	309-10 Theology	4		
	31		37		33		32

TOTAL 133

* Semester hours per year.

** Performance of one short program of original works required at close of senior year. Must be approved by a jury before degree is granted.

Major . . . VOICE

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE		JUNIOR**		SENIOR***	
A 101-2—Voice	8	A 201-2—Voice	8	A 301-2—Voice	8	A 401-2—Voice	8
A 101-2—Piano	2	A 201-2—Piano	2	B 301-2—Poly. Dictation I	2	B 201-2—Counterpoint	4
B 101-2—Sight Reading	2	B 201-2—Sight Reading	2	B 201-2—Harmony II	4	B 211-2—History of Music	4
B 101-2—Ear Training	2	B 201-2—Ear Training	2	B 331-2—Form and Analysis	4	C 401-2—Chorus	2
B 101-2—Basic Theory	2	B 201-2—Basic Theory	2	C 301-2—Chorus	2	C 401-2—Music Workshop	1
B 101-2—Music Appreciation	2	B 101-2—Harmony I	4	C 301-2—Music Workshop	1	C 401-2—Opera Workshop	1
C 101-2—Opera Workshop	1	C 201-2—Chorus	2	C 301-2—Opera Workshop	1	C 401-2—Conducting II	2
C 101-2—Chorus	2	C 201-2—Music Workshop	1	C 301-2—Conducting I	1	401-2—Spanish	2
C 101-2—Music Workshop	1	C 201-2—Opera Workshop	1	301-2—German	2	302-3—Philosophy	4
101-2—Italian	2	201-2—French	2	203-301 Philosophy	4	311-12 Theology	4
101-2—English	6	201-2—English	6	309-10 Theology	4		
105-6—Theology	4	201-2—Philosophy	4				
		209-10 Theology	4				
	34		40		33		32
						TOTAL	139

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . PIANO

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE		JUNIOR**		SENIOR***	
A 101-2—Piano	8	A 201-2—Piano	8	A 301-2—Piano	8	A 401-2—Piano	8
B 101-2—Sight Reading	2	B 201-2—Sight Reading	2	B 301-2—Poly. Dictation I	2	B 201-2—Counterpoint	4
B 101-2—Ear Training	2	B 201-2—Ear Training	2	B 201-2—Harmony II	4	B 211-2—History of Music	4
B 101-2—Basic Theory	2	B 201-2—Basic Theory	2	B 331-2—Form and Analysis	4	C 401-2—Chorus	2
B 101-2—Music Appreciation	2	B 101-2—Harmony I	4	C 301-2—Chorus	2	C 401-2—Music Workshop	1
C 101-2—Chorus	2	C 201-2—Chorus	2	C 301-2—Music Workshop	1	C 401-2—Chamber Music II	2
C 101-2—Music Workshop	1	C 201-2—Music Workshop	1	C 301-2—Chamber Music I	2	C 401-2—Accompaniment II	2
101-2—English	6	201-2—English	6	C 301-2—Accompaniment I	2	302-3—Philosophy	4
105-6—Theology	4	201-2—Philosophy	4	203-301 Philosophy	4	311-12 Theology	4
		209-10 Theology	4	309-10 Theology	4		
	29		35		33		31
						TOTAL	128

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR**	*	SENIOR***	*
A 101-2—Major Instrument	8	A 201-2—Major Instrument	8	A 301-2—Major Instrument	8	A 401-2—Major Instrument	8
A 101-2—Piano	2	A 201-2—Piano	2	A 301-2—Minor Instrument	2	B 201-2—Counterpoint	4
B 101-2—Sight Reading	2	B 201-2—Sight Reading	2	B 301-2—Poly. Dictation I	2	B 411-2—Orchestration	4
B 101-2—Ear Training	2	B 201-2—Ear Training	2	B 201-2—Harmony II	4	B 211-2—History of Music	4
B 101-2—Basic Theory	2	B 201-2—Basic Theory	2	B 331-2—Form and Analysis	4	C 401-2—Orchestra, Band or Chorus	2
B 101-2—Music Appreciation	2	B 101-2—Harmony I	4	C 301-2—Orchestra, Band or Chorus	2	C 401-2—Music Workshop	1
C 101-2—Orchestra, Band or Chorus	2	C 201-2—Orchestra, Band or Chorus	2	C 301-2—Music Workshop	1	C 401-2—Chamber Music II	2
C 101-2—Music Workshop	1	C 201-2—Music Workshop	1	C 301-2—Chamber Music I	2	C 401-2—Conducting II	2
101-2—English	6	201-2—English	6	C 301-2—Conducting I	2	302-3—Philosophy	4
105-6—Theology	4	201-2—Philosophy	4	203-301 Philosophy	4	311-12 Theology	4
		209-10 Theology	4	309-10 Theology	4		
	31		37		35		35
						TOTAL	138

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . ORGAN

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE		JUNIOR**		SENIOR***	
A 101-2—Organ	8	A 201-2—Organ	8	A 301-2—Organ	8	A 401-2—Organ	8
A 101-2—Piano	2	A 201-2—Piano	2	A 301-2—Piano	2	A 451-2—Organ Open Score Reading	2
B 101-2—Sight Reading	2	A 211-2—Improvisation	4	A 321-2—Improvisation	4	A 431-2—Improvisation	4
B 101-2—Ear Training	2	B 201-2—Sight Reading	2	A 341-2—Organ Registration	2	A 451-2—Transposition	2
B 101-2—Basic Theory	2	B 201-2—Ear Training	2	B 301-2—Poly. Dictation I	2	B 331-2—Form and Analysis	4
B 101-2—Music Appreciation	2	B 201-2—Basic Theory	2	B 101-2—Harmony I	4	B 301-2—Fugue	4
D 211-2—Gregorian Chant	2	B 211-2—History of Music	4	B 201-2—Counterpoint	4	B 421-2—Gregorian Chant Accompaniment	2
C 101-2—Chorus	2	C 201-2—Chorus	2	C 301-2—Conducting I	2	C 401-2—Chorus	2
C 101-2—Music Workshop	1	C 201-2—Music Workshop	1	C 301-2—Chorus	2	C 401 -2—Music Workshop	1
101-2—English	6	B 201-2—Harmony	4	C 301-2—Music Workshop	1	C 401-2—Accompaniment II	1
105-6—Theology	4	201-2—English	6	C 301-2—Accompaniment I	1	D 401-2—Liturgical Music Legislation	2
		209-10 Theology	4	203-301 Philosophy	4	302-3—Philosophy	4
				D 301-2—Liturgy	4	311-12 Theology	4
	33		41		40		40
						TOTAL 154	

* Semester hours per year

** Junior recital

*** Senior recital required for graduation

Major . . . SACRED MUSIC

Degree . . . B.M.

FRESHMAN	*	SOPHOMORE	*	JUNIOR	*	SENIOR**	*
D 101-2—Gregorian Chant History	4	D 211-2—Gregorian Chant	6	D 311-2—Gregorian Chant	6	D 411-2—Gregorian Chant	6
A 101-2—Piano	2	A 201-2—Piano	2	A 301-2—Piano	2	A 401-2—Organ or Voice	2
A 101-2—Voice	2	A 201-2—Organ	2	A 301-2—Organ or Voice	2	B 201-2—Harmony II	4
B 101-2—Sight Reading	2	B 201-2—Sight Reading	2	B 301-2—Poly. Dictation I	2	C 301-2—Accompaniment I	1
B 101-2—Ear Training	2	B 201-2—Ear Training	2	B 101-2—Harmony I	4	D 421-2—Gregorian Chant Accompaniment	2
B 101-2—Basic Theory	2	B 201-2—Basic Theory	2	B 331-2—Form and Analysis	4	D 401-2—Modern Sacred Music Repertoire	1
B 101-2—Music Appreciation	2	B 201-2—Vocal Classical Polyphony	1	C 301-2—Conducting I	2	C-401-2—Conducting	2
C 101-2—Music Workshop	1	B 211-2—History of Music	4	C 301-2—Chorus	2	C 401-2—Chorus	2
101-2—English	6	C 201-2—Chorus	2	C 301-2—Music Workshop	1	C 401-2—Music Workshop	1
105-6—Theology	4	C 201-2—Music Workshop	1	Latin	4	D 401-2—Liturgical Music Legislation	2
		201-2—English	6	D 301-2—Liturgy	4	Latin	4
		201-2—Philosophy	4	203-301 Philosophy	4	302-3—Philosophy	4
		209-10 Theology	4			311-12 Theology	4
	27		38		37		35

TOTAL 137

* Semester hours per year

** Thesis required for graduation

Bachelor in Music Education

★

Major in . . .

Voice

Piano

Instrumental Music

Major . . . VOICE

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
A 101-2—Voice	3-3	A 201-2—Voice	3-3	A 301-2—Voice	3-3	A 401-2—Voice	4-2
A 101-2—Piano	1-1	A 201-2—Piano	1-1	A 301-2—Piano	1-1	B 331- —Form and Analysis	3
B 101-2—Sight Reading	1-1	B 201-2—Sight Reading	1-1	B 301-2—Poly. Dictation I	1-1	C 401- —Conducting II	1
B 101-2—Ear Training	1-1	B 201-2—Ear Training	1-1	B 301-2—Harmony II	2-2	C 401- —Chorus	1
B 101-2—Basic Theory	1-1	B 201-2—Basic Theory	1-1	B 201-2—History of Music	1-1	Music Workshop	
B 101-2—Music Appreciation	1-1	B 201-2—Harmony I	2-2	C 301-2—Conducting I	1-1	Opera Workshop	
C 101-2—Chorus	1-1	C 201-2—Chorus	1-1	C 301-2—Chorus		333-10 Education	3-3
Music Workshop		Music Workshop		Music Workshop		101- —Sociology	3-
Opera Workshop		Opera Workshop		Opera Workshop		351- —Education (Grade Methods H. S. Methods)	2-
101-2—English	3-3	201-2—English	3-3	301-2—Education	3-3	350- —Education	-4
103- —Biology	4-	103- —Physics-Eco. 105	4-3	201-2—History	3-3	302-3—Philosophy	3-3
103- —Chemistry (2nd sem.)	-4	201-2—Philosophy	3-3	150-1—Phys. Ed.	2-2	311- —Theology or Liturgy and Music	2-
102-4—Mathematics	3-3	209-10 Theology	2-2	203-301 Philosophy	3-3		34
105-6—Theology	2-2			309-10 Theology	2-2		
	42		43		44	TOTAL 163	

* A Senior Recital Required for Graduation

Major . . . PIANO

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR*	
A 101-2—Piano	3-3	A 201-2—Piano	3-3	A 301-2—Piano	3-3	A 401-2—Piano	4-2
A 101-2—Minor in Applied Music	1-1	A 201-2—Minor in Applied Music	1-1	A 301-2—Minor in Applied Music	1-1	B 331- —Form and Analysis	3-
B 101-2—Sight Reading	1-1	B 201-2—Sight Reading	1-1	B 301-2—Poly. Dictation I	1-1	C 401- —Conducting II	1-
B 101-2—Ear Training	1-1	B 201-2—Ear Training	1-1	B 301-2—Harmony II	2-2	C 401- —Chorus	1
B 101-2—Basic Theory	1-1	B 201-2—Basic Theory	1-1	B 201-2—History of Music	1-1	Music Workshop	
B 101-2—Music Appreciation	1-1	B 201-2—Harmony I	2-2	C 301-2—Conducting I	1-1	333-10 Education	3-3
C 101-2—Chorus	1-1	C 201-2—Chorus	1-1	C 301-2—Chorus		101- —Sociology	3-
Music Workshop		Music Workshop		Music Workshop		351- —Education (Piano Pedagogy and Materials	2-
101-2—English	3-3	201-2—English	3-3	301-2—Education	3-3	350- —Education	-4
103- —Biology	4-	103- —Physics-Eco. 105	4-3	201-2—History	3-3	302-3—Philosophy	3-3
103- —Chemistry (2nd sem.)	-4	201-2—Philosophy	3-3	150-1—Phys. Ed.	2-2	311- —Theology or Liturgy and Music	2-
102-4—Mathematics	3-3	209-10 Theology	2-2	203-301 Philosophy	3-3		34
105-6—Theology	2-2			309-10 Theology	2-2		
	42		43		44	TOTAL 163	

* A Senior Recital Required for Graduation

Major . . . INSTRUMENTAL MUSIC

Degree . . . B.M.E.

FRESHMAN		SOPHOMORE		JUNIOR		SENIOR**	
A 101-2—Principal Instrument	2-2	A 201-2—Principal Instrument	2-2	A 301-2—Principal Instrument	2-2	A 401-2—Principal Instrument	2-2
A 101-2—Piano	1-1	A 201-2—Piano	1-1	A 301-2—Minor Instruments: Brass	2-2	A 401- —Percussion	1-
A 101-2—Minor Instruments: Strings	1-1	A 201-2—Minor Instruments: String-Woodwind	1-1	B 301-2—Poly. Dictation I	1-1	A 401- —Minor Instrument: Brass	1-
B 101-2—Sight Reading	1-1	B 201-2—Sight Reading	1-1	B 301-2—Harmony II	2-2	B 331- —Form and Analysis	3
B 101-2—Ear Training	1-1	B 201-2—Ear Training	1-1	B 201-2—History of Music	1-1	B 441- —Orchestration	2
B 101-2—Basic Theory	1-1	B 201-2—Basic Theory	1-1	C 301-2—Conducting I	1-1	C 401- —Conducting II	1
B 101-2—Music Appreciation	1-1	B 201-2—Harmony I	2-2	C 301-2—Orchestra Band Music Workshop		C 401- —Orchestra Band Music Workshop	1
C 101-2—Orchestra Band Music Workshop	1-1	C 201-2—Orchestra Band Music Workshop	1-1	301-2—Education	3-3	333-10 Education	3-3
101-2—English	3-3	201-2—English	3-3	201-2—History	3-3	101 —Sociology	3-
103- —Biology	4-	103- —Physics-Eco. 105	4-3	150-1—Phys. Ed.	2-2	351 —Education (Instrumental Methods)	2-
103 —Chemistry (2nd sem.)	-4	201-2—Philosophy	3-3	203-301 Philosophy	3-3	350 —Education	-4
102-4—Mathematics	3-3	209-10 Theology	2-2	309-10 Theology	2-2	302-3—Philosophy	3-3
105-6 Theology	2-2	Instrument Repair Workshop*				311 —Theology or Liturgy and Music	2
	42		43		44		36
						TOTAL	165

* Elective

** A Senior Recital Required for Graduation

Applied Music (A)

Bachelor of Music Degree

Piano

Entrance Requirements—To enter the four-year degree course in piano the student should be grounded in reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice.

He should have studied some of the standard etudes, such as Czerny, Op. 299, Book I, Heller, Op. 47 and 46 (according to the individual needs of the pupil); Bach, two-part Inventions and compositions corresponding in difficulty to—

Haydn, Sonata No. 11 G major No. 20 (Schirmer);
Mozart, Sonata C major No. 3, F major, No. 13 (Schirmer);
Beethoven, Variation on Nel cor Piu, Sonata Op. 49, 1; Op. 14, Nos. 1, 2;
Schubert, Impromptu Op. 142, No. 2, etc.

End of the Second Year—At the end of the second year the student should have acquired a technique sufficient to play scales and arpegii in rapid tempo, to play scales in parallel and contrary motion, in thirds and sixth and in various rhythms. He should have acquired some octave technique and should have studied compositions of at least the following grades of difficulty:

Bach, some three-part Inventions.
Bach, at least two preludes and fugues from Well Tempered Clavichord.
Bach, dance forms from French suites and Partitas.
Beethoven, sonatas or movements from Sonatas such as Op. 2 No. 1; Op. 14, Nos. 1 and 2; Op. 10, Nos. 1 or 2; Op. 26, etc.
Haydn, sonata E flat, No. 3 (Schirmer), Sonata D major.
Mozart, Sonatas Nos. 1, F major, or 16, A major.
Mendelssohn, Song Without Words—such as "Spring Song," "Hunting Song," etc.
Liszt, "Liebestraum," transcriptions such as "On Wings of Song," "Du Bist die Ruh."
Schubert, Impromptu B. flat.
Chopin, Polonaise C sharp minor, Valse E minor, Nocturne B major, Op. 31 No. 1.
Liszt, Rhapsodies and transcriptions.
Mozart, Sonatas, Fantasias and Concerti.
Schumann, Nocturne F major, Novelette F major, Fantasiestucke.
Some compositions by standard modern composers of corresponding difficulty.

The student should demonstrate his ability to read at sight accompaniments and compositions of moderate difficulty.

End of Fourth Year—At the end of the fourth year the candidate must have acquired the principles of tone production and velocity and their application to scales, arpegii, chords, octaves and double notes. He must have a repertory comprising the principal classic, romantic and modern compositions which should include such works as:

Bach, English Suites, Partitas, Toccatas, Well Tempered Clavichord.
Beethoven, later sonatas such as Op. 53, 57, and a concerto.
Brahms, Rhapsodie B minor, Sonata F minor.
Chopin, ballades, polonaises, fantasie, barcarolle, scherzi, etudes, preludes and a concerto.
Schumann, Sonata G minor, Faschings-schwank, Carneval, Concerto.
Compositions by standard American and foreign modern composers such as MacDowell, Grieg, Debussy, Ravel, Rachmaninoff and others.

Candidates must have had considerable experience in ensemble and *should be capable sight readers.*

Voice

Entrance Requirements—To enter the four year degree course in voice, the student should be able to sing standard songs and the simpler classics in good English, on pitch, with correct phrasing and musical intelligence. He should be able to demonstrate his ability to read a simple song at sight, and a knowledge of the rudiments of music. Some knowledge of piano is required. Entrance examinations are required.

End of the Second Year—At the end of the second year the student should have acquired a knowledge of breath control, tone quality, principles of enunciation and pronounciation as applied to singing. He should demonstrate his ability to sing major, minor and chromatic scales, arpeggii, exercises for agility, for sustaining tone and the classic vocal embellishments. He should demonstrate a knowledge of early Italian classics and the ability to sing one or more of the less exacting arias of opera and oratorio.

End of the Third Year—Toward the end of the third year, a program known as the Junior Recital consisting of eight (8) songs shall be presented.

The memorization of twelve (12) to fifteen (15) vocal selections per semester is expected of every voice major student.

End of the Fourth Year—The candidate for graduation should demonstrate the ability to sing in four languages, a knowledge of the general song literature and the ability to give a creditable recital of not less than sixteen songs.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group, such as a church choir or other organization other than the ensembles provided in the regular school curirculum.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

Other than English, one year each of German, French, Italian and Spanish is required.

Organ

Entrance Requirements—To enter the four-year degree course in organ the student should have completed sufficient piano study to enable him to play some Bach inventions, Mozarts sonatas, easier Beethoven sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

End of the Second Year—At the end of the second year the student should have acquired the ability to play the following compositions or others of similar grade:

Bach (Schirmer Edition) Vol. I, No. 12, Prelude. Vol. II, No. 17, Fugue in G minor. (Ditson Edition) Selections from the Liturgical Year Organ Chorales.
Mendelssohn, Sonatas No. II, IV, V.
Hollins, Overtures C major—C minor.
Compositions for the modern organ by standard American and foreign composers.

He should also demonstrate ability in sight reading, in the accompaniment of the classic oratorios and masses, and in general service playing.

End of Forth Year—At the end of the fourth year the candidate for graduation should have acquired ability in transposition at sight, open score reading and improvisation. He should have a large repertory of organ literature of all schools, classic and modern, of the degree of difficulty indicated by the following:

Bach (Schirmer Edition)
Vol. IV, No. 4, Fantasia and Fugue, G minor.
Vol. IV, No. 7, Prelude and Fugue, B minor.
Vol. II, No. 12, Prelude and Fugue, D major.
Book V, Sonatas.
Franck, Chorales, Piece Heroique.
Widor, Symphony No. V.
Vierne, Symphony No. 1.
Compositions for modern organ of same grade of difficulty by standard American and foreign composers.

Violin

Entrance Requirements—To enter the four-year degree course in violin the student should have an elementary knowledge of the pianoforte.

He should have the ability to perform etudes of the dfificulty of the Kreutzer Etudes, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto, No. 23, the de Beriot concerti, Nos. 7 and 9, and the Tartini G minor sonata.

End of Second Year—At the end of the second year the student should have acquired the ability to perform works of the difficulty of the Viotti Concerto No. 22, the Spohr Concerto No. 2 and the easier Bach sonatas for violin and piano.

The student should also give evidence of his ability to read at sight compositions of moderate difficulty, and should demonstrate sufficient ability in ensemble to take part in the performance of easier string quartets and symphonic works. He should have acquired pianistic ability to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should show an adequate technical grounding in scales, arpegii, bowing and phrasing and the ability to perform works of the difficulty of the Mendelssohn E minor concerto, the Bruch G minor or Spohr No. 8.

During the four-year course the student should have had not less than two years practical orchestral experience and two years of ensemble.

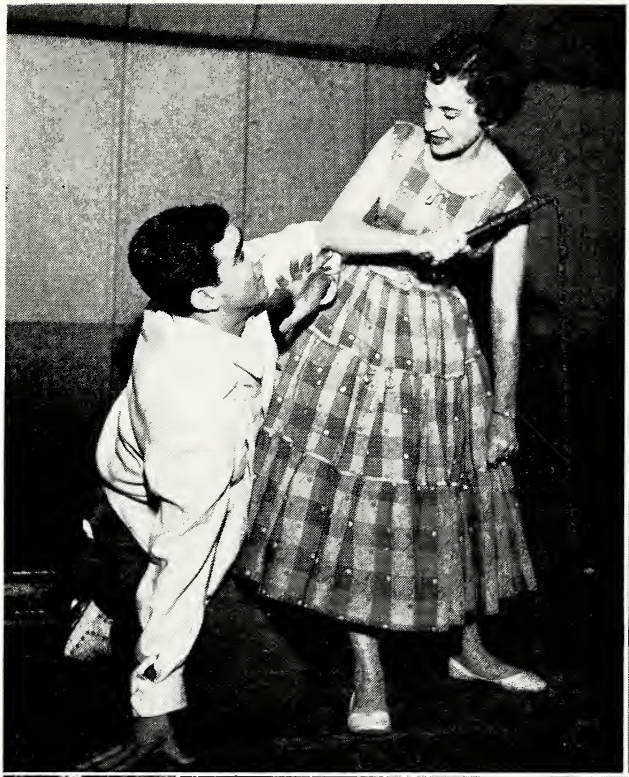
He should have studied the viola sufficiently to enable him to play in ensembles.

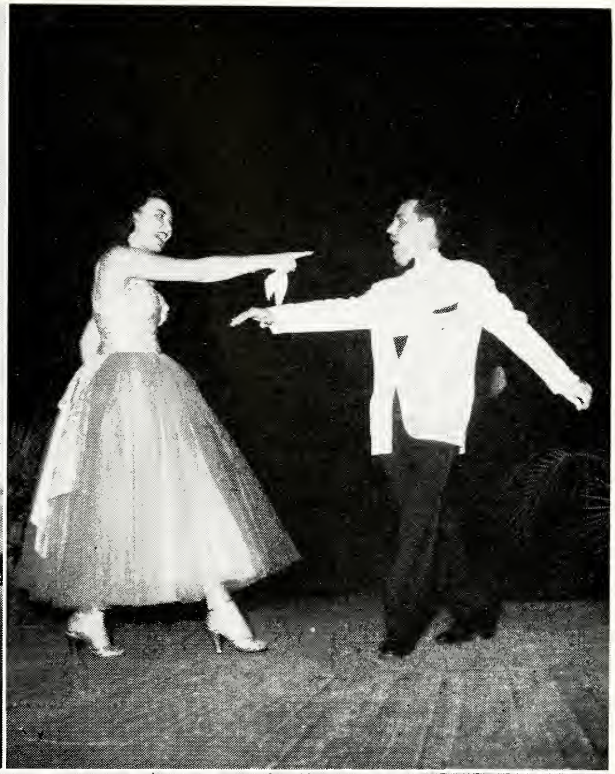
He should further demonstrate adequate ability in sight reading and should be able to sight-read simple piano accompaniments.

Orchestral Instruments

Entrance Requirements—The entrance requirements for students of violoncello, viola, bass, harp, woodwind and brass instruments stipulate the same degree of knowledge of the pianoforte as in the violin course. The student should also have acquired the elementary technique of his instrument.

End of Second Year—At the end of the second year the student should have acquired sufficient orchestral routine to fill satisfactorily a second desk position in symphonic works of lesser difficulty.





He should have acquired sufficient pianistic ability to be able to play simple accompaniments.

End of Fourth Year—At the end of the fourth year the candidate for graduation should demonstrate a well grounded technique and an able control of his instrument. He should be able to appear successfully as soloist with orchestra in a concerto or concert piece for his instrument. He should have acquired through orchestral routine sufficient ability to enable him to hold a first desk position in a professional orchestra. He should also be able to read at sight simple piano music.

The student should have completed during his course, four years of orchestral training and a minimum of two years training in the performance of chamber music.

Bachelor in Music Education

General Information

The curricula leading to the degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

The Loyola University College of Music will confer the degree of Bachelor of Music Education only on those candidates for graduation who qualify on graduation for a Louisiana State Certificate to teach music in the accredited schools of the State of Louisiana.

Students may select only one of the four programs of studies offered and thereby fill the certification requirements of the Louisiana State Board of Education.

Vocal Supervisor

To qualify for this certificate an acceptable singing voice is necessary. While previous Voice Training is not required, Voice Training must be taken during the first three years.

Prerequisites for Bachelor of Music Education Degree

Entrance Requirements—To enter the four year degree course as a candidate for Bachelor of Music Education with voice as a major, the student must possess a voice of natural tone quality.

Entrance examination is required of all students.

End of the Second Year—Other than English, a year of French diction is required.

A minimum of eight (8) to ten (10) songs per semester is required.

During the Fourth Year—Music Education Majors should have a course of Vocal Methods incorporating the care of the child's voice and rote singing; problems in tone and rhythm; games suitable for kindergarten, first and second grades; material and methods for the third and fourth grades; observation; sixth, seventh and eighth grade material; courses of study for high schools; material for chorus, glee club; conduction and teaching of Music Appreciation in the intermediate, junior and senior high schools.

A sufficient study of the piano is necessary to prove that accompaniments of average difficulty can be played.

All candidates for graduation should have completed two (2) years of ensemble singing with a recognized choral group such as a church choir or other organization other than the ensembles provided in the regular school curriculum.

All candidates for graduation are required to present a simple recital.

Supervisor of Instrumental Music

To obtain the degree of Bachelor of Music Education and to qualify for a Louisiana State certificate to be supervisor of instrumental music, a student must complete the courses outlined in the appropriate program listed.

Every student entering the Department of Instrumental Music must have attained in one instrument (string, woodwind, brass or percussion) a degree of proficiency equal to a minimum level of the third grade. He must in the course of his four years in college acquire a working knowledge of the several band and orchestra instruments and the methods of teaching them.

Every student in this curriculum must earn a minimum of eight semester hours in a string instrument, violin, viola, violincello or bass.

Under the direction of the chairman of the department of secondary brass or wood-wind instruments, the minor instruments must supplement the principal instrument in such a manner that there is preparation in woodwind, brass, and string instruments.

All B.M.E. students must take percussion in senior year.

Piano Supervisor

Students who wish to qualify for a certificate to teach piano by group instruction must take piano pedagogy and materials, B 421-2, 2 semester hours, and class piano methods, B 431-2, 2 semester hours. Other requirements are similar to those enumerated in the other Bachelor of Music Education programs of study.

Theory (B)

ELLA DE LOS REYES, Mus.M., *Chairman*

*SIGHT READING B 101-2 (Fixed Do System)—Sight reading in Treble and Bass Clefs. Sight reading in two voices. *2 hours per week*

SIGHT READING B 201-2—Study of and sight reading in the seven clefs. Changing of clefs. Rythmic Articulation. *2 hours per week*

*EAR TRAINING B 101-2—Progressive Rythmic and Melodic dictation. *2 hours per week*

EAR TRAINING B 201-2—Rhythmic and Melodic Dictation continued. *2 hours per week*

*BASIC THEORY B 101-2—A preliminary course designed to acquaint students with the elements of music. *1 hour per week*

BASIC THEORY B 201-2—Continuation of Theory 101-2. *2 hours per week*

POLYPHONIC DICTATION I B 301-2—Two part dictation. *2 hours per week*

POLYPHONIC DICTATION II B 401-2—Three and four part dictation. *2 hours per week*

MUSIC APPRECIATION B 101-2—This course is intended for the development of music understanding through intelligent listening to the structure and interpretation of music. *1 hour per week*

HISTORY OF MUSIC B 211-2—
The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.
Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. *2 hours per week*

FORM AND ANALYSIS B 331-2—This course includes Harmonic and Thematic Analysis—the study of musical construction of all forms including Rondo and Sonata Allegro. *2 hours per week*

HARMONY I B 101-2—"The Technique of the Composers". An original course dealing with the real skill needed in writing music and including Harmony, Melody, Rhythm, Style and Form. In the melodic-harmonic language of the classic epoch. *3 hours per week*

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* Upon advice of the Dean supplementary course must be taken in the Freshman Year by those lacking sufficient preparation.

HARMONY II B 201-2—Continuation of "The Technique of the Composers". Including a survey on the pre-classical language of the 16th century and on the post classical developments. *3 hours per week*

COUNTERPOINT B 201-2—Two part counterpoint. All species. Two part invention. Three part counterpoint. All species. Three part invention. *2 hours per week*

COUNTERPOINT B 201-2—(For composition majors)—Two, three and four part counterpoint. All species. The art of variation. The Versicle. The Invention. The Prelude. The Bach Suite. *3 hours per week*

FUGUE B 301-2—Two, three and four part fugue. *3 hours per week*

COMPOSITION I B 301-2—The Song Form. The Lied. The Scherzo. The Rondo. The Sonata Form. The String Quartet. The Symphony. The Concerto. Application of the laws of form to any musical creation. The Opera. The Oratorio. The Cantata. The Symphonic Poem and the Modern Suite. *3 hours per week*

COMPOSITION II B 401-2—Original Compositions. *3 hours per week*

INSTRUMENTATION AND ORCHESTRATION B 441-2—Instruction in the theoretical knowledge of strings, woodwind, brass and instruments of percussion. *3 hours per week*

ELEMENTARY VOCAL METHODS B 401-2—Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Observation. Sixth, seventh and eighth grade material. Vocal-Elementary School. *2 hours per week*

HIGH SCHOOL VOCAL METHODS B 411-2—The teaching of vocal music in the high school. Materials for the chorus and the glee club. Musical entertainment. Hints on the conducting of vocal organizations. *2 hours per week*

INSTRUMENTAL METHODS AND MATERIALS B 451-2—The management and administration of instrumental organizations. The techniques of teaching homogeneous and heterogeneous classes. The use of State free materials and recently published methods. Problems of organizing, scheduling, drilling, uniforming and equipping bands and orchestras are proposed and solved. Suggestions for successful management are given. *2 hours per week*

OBSERVATION AND PRACTICE TEACHING B 441-2—Students enrolled in this course devote at least one semester to directed observation, participation, conference with the supervisor and actual teaching. Not less than forty-five clock hours shall be spent in actual teaching.

CLASS PIANO METHODS B 431-2—This is a required course for all seniors pursuing the Piano Teacher's Course. It is a study of current piano methods and standard correlated material for piano teaching. *2 hours per week*

PIANO PEDAGOGY AND MATERIALS B 421-2—Instruction in class and private piano teaching methods and materials. *2 hours per week*

Ensembles (C)

Chamber Music

Accompaniment I C 301-2—Students are trained in the art of accompanying by either Instrumental or Voice teacher to whom they may be assigned.

1 hour per week

Accompaniment II C 401-2—Continuation of preceding course

1 hour per week

Chamber Music I C 301-2—Ensemble for woodwind and brass. Chamber music in all its combinations; sonatas, trios, quartets, etc.

1 hour per week

Chamber Music II C 401-2—Continuation of Chamber Music 301-2.

1 hour per week

Conducting I C 301-2—Use of the Baton—Conducting of Part song with preparation and conducting at sight.

1 hour per week

Conducting II C 401-2—Continuation of conducting 301-2.

1 hour per week

Opera Workshop—Study of stage routine, operatic roles with dramatic action, mis-en-scene.

1 hour per week

Music Workshop—A four year course in which students are brought in close contact with music performance designed to promote study and individual research in the various fields of music, stimulated by the experience of hearing, participation and further discussion.

C 101-2 Instrumental Music
Vocal Music
Instrumental and Vocal Music

C 201-2 Pre-Classicism
Classicism
Romanticism

C 301-2 Modernism and its tendencies

C 401-2 Sacred Music
Folkloric Music

1 hour per week

Academic Courses Required for Various Degrees in Music

In order to meet the requirements of the National Association of schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of College of Arts and Sciences.

Admission and Registration

Method of Admission—Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in mathematics, two in social sciences, one in general science and seven in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination—The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace notation, keys, scale construction in both Major and Minor modes and intervals.

According to the results of the examination the student would be: a) admitted b) not admitted c) on probation d) given advanced standing.

On Probation—A student may be admitted on probation for the first semester with the provision that a report be given by the teacher stating whether the student will be eligible to continue.

Upon the advice of the Dean, the student with insufficient preparation will be required to take extra curricular subjects. (preparatory)

Advanced Standing—Advanced standing in certain courses may be given only after examination and at the discretion of the Committee on Admissions. Advanced standing carries no credit unless the subject matter has been taken under instruction at the college level. Advanced standing carries no quality points. Advanced standing does not diminish the quantity or quality of work to be accomplished for a degree or a certificate. A minimum of 128 semester hours distributed over eight semesters earned at Loyola University will be required for graduation in addition to any amount of advanced standing granted to the applicant.

Classification of Students

Students in the College of Music are classified as follows:
Full Time Students—Students who are candidates for a degree and who take twelve or more semester hours per semester.

Part Time Students—Students who are candidates for a degree but who take fewer than twelve semester hours per semester.

Special Students—Students who are not working towards a degree but who are taking lessons in Applied Music or courses in the Theory of Music. Special students get no college credit for their work.

Attendance

Indiscriminate absences from theory classes or from individual lessons are not conducive to efficient work on the part of the student. Such irregular attendance impairs the progress of the class and is objectionable to the teacher. Necessary or anticipated absences should be declared to the instructor before hand. Unforeseen absences are to be explained to him very soon after the absence has occurred and be properly attested.

The faculty will enforce definite sanctions for all absences. *A system of lowering the semester grades of careless students will be applied,* the penalty levied will be commensurate with the number of absences. A summary dismissal from a class will be enforced, if in the judgment of the instructor the student is incapable of continuing his work. Such a condition will be considered to exist when the number of a student's absences in a course equal twice the number of semester hours earned in that course plus one. However, the concurrence of the Dean is necessary for such dismissal.

Tardiness is almost as objectionable as absences. Students guilty of repeated tardiness shall be subject to the same regulations and sanctions as applied to absences.

All candidates must be present at the Commencement Exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-control will come from his own convictions and free determination.

The College rules and regulations are meant as a guide to help to foster that gentlemanly conduct which is presupposed in every Loyola student.

These rules require regular and punctual attendance at all scheduled exercises obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of colllege life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

Examinations and Grades

1. At the end of each half semester examinations are given in each course.

2. Regular or special students expecting to validate their credits in Applied Music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations.

3. The final semester reports are made in accordance with the following system of marking: A, excellent (93%-100%); B, good (85%-92%); C, fair (77%-84%); D, passed (70%-76%); E, conditioned (60%-69%); F, failed (below 59%); FE, failure because of excessive absences; W, withdrew from course with permission; WF, failure because of withdrawal from course without faculty approval. The passing grade is 70%.

In all oral and applied examinations the final grade will not be given by the teacher, but by the special committee of examinations appointed by the Dean. This grade will consist of the 40% computed in the system of grading in the University.

4. Quality of Work—A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work. This standard of excellence is measured by his marks and by the quality which they indicate. No student will be graduated unless he has earned a minimum average grade of "C" in all the courses of study which he has pursued above the level of the secondary school. In terms of quality points the student must have as many quality points in college courses as he has semester hours in which he has enrolled.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for the grade of "F," no credit is given, but the number of semester hours in courses in which the student has enrolled and one quality point for each semester hour of a course in which "F" is received is subtracted from the total number of quality points earned by the student in computing the student's standing and his quality point ratio.

5. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of examination.

6. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than six semester hours have been earned is considered as the equivalent of one-half of one semester.

7. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examination. In subjects such as ear training, sight singing, dictation, ensemble, etc., where little outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60) minutes individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

8. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is required to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student may be ready for the senior recital the following year.

Graduation

To receive a degree in the Loyola University College of Music, a student is required:

1. To have established residence of at least one academic year in which not less than thirty-two semester hours of credit have been earned at Loyola in the theory of music and in applied music and in other subjects required for graduation at Loyola University.

2. To have completed with satisfaction the curriculum appropriate to the degree as outlined in the Detailed Programs of Studies.

3. To have presented at the beginning of the scholastic year in which the candidate expects to complete his work for the degree a formal written application to the Registrar for this degree.

4. To have paid his graduation fee and have discharged all other financial indebtedness to Loyola University at least one month before the date of graduation.

Tuition

Fees are paid in two installments during each semester of the scholastic year. During the Fall Semester, 1955, the first installment is due on the date of registration, the second on December 1st. During the Spring Semester, 1956, the first installment is due on the date of registration, the second on April 15th. Any other arrangement for payment must be made before the completion of registration with the Treasurer of the University.

The following are the fees in the College of Music:

FOR FULL TIME STUDENTS

Tuition and basic fees (per semester)	$150.00
Matriculation fee	5.00
Late registration fee (per semester)	5.00
Graduate Record Examination Fee	15.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00
Observation and practice teaching fee	30.00
Late or condition examination fee	2.00
Transcript (after first)	1.00
Locker rental (per semester)	.50
R.O.T.C. deposit	20.00
Courses in the College of Arts and Sciences per semester hour	5.00
*Rental of piano for practice (maximum 3 hours daily)—per year	10.00
*Rental of organ for practice (maximum 2 hours daily including instruction time—per year	30.00
*Rental of brass, woodwind and string instruments, per year	5.00
Science laboratory fee (per semester)	15.00
Applied music, thirty one-half hour lessons, depending upon the teacher selected, per semester	$68.00- 105.00
Diction, thirty one-half hour lessons, per year	75.00
Books (approximate)	50.00
Sundries: mouthpieces, reeds, etc. (approximate)	20.00
Opera Workshop, per year	75.00

The tuition and basic fees include registration, tuition in the College of Music, library, subscriptions to the Maroon and Wolf, athletics, forum, physical education and certain other student activities.

In applied music for fifteen or eight one-half hour lessons, the fee will be proportionate to the fee mentioned above.

PART TIME STUDENTS

Tuition per semester hour	$ 12.00
Registration per semester	5.00
Matriculation	5.00
Science laboratory fee (per semester)	15.00
Observation and practice teaching	30.00
Late or condition examination fee	2.00
Transcript (after first)	1.00
Graduation fee	25.00
Cap and gown deposit (refundable)	30.00

The matriculation fee is charged only at the time of a student's first registration in the College of Music.

The graduation fee and the cap and gown deposit are paid by Seniors one month before graduation. The cap and gown deposit will be refunded in full provided the cap and gown are returned in good condition immediately after graduation. If they are returned more than two months after graduation, only $10.00 will be refunded.

The late examination fee will be charged for any examination taken after the date asssigned for it, nc matter what the excuse may be. Except for sickness no late examination will be given unless permission is obtained from the Dean prior to the regularly scheduled examination.

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*It is requested that all instrumental practice be done in the College of Music under the supervision of the Moderator, unless excused by the Dean.

Students will be taxed for excessive breakage or destruction of University property. The decision covering each case will be made by the University.

Unless a student's indebtedness is paid in full, no transcript of credits or record of work will be released by the University.

A student carrying fewer than twelve semester hours of work is a part time student.

For accredited teachers who are actually engaged in teaching, the tuition fee is $12.00 per semester hour. To obtain this rate the teacher's certificate and an official statement of actual employment should be presented to the Registrar for inspection at the time of registration.

For students who are members of a religious community, the charges are $8.00 per semester hour.

Special students do not receive credit in the College. They pay a small registration fee and can pay their tuition on a monthly basis arranged through the secretary in the College of Music.

Refunds

It is the sole duty of the individual student, in case of interruption of courses, to make formal application to the finance office for refunds, which will be made as follows:

Within first week of semester.....80%

One week to three weeks of semester.....60%

Three weeks to five weeks of semester.....40%

No refunds after five weeks.

No refunds are made when a student is suspended, dismissed for disciplinary reasons, or fails to pass in prescribed or elected courses. Refund policy applies only to tuition and basic fees.

Special consideration regarding refunds will be given to students who either voluntarily joined the Armed Services or are drafted.

Student Housing—The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Dean of Students.

Loyola Concerts

Faculty

1956

February 27—ELIZABETH SCHWARZ and GUY BERNARD, Two Piano Recital
Busoni, Fromm, Rachmaninoff

March 19—MARY TORTORICH, Soprano
Mozart, Brahms, Bruneau, Verdi, Bliss

April 17—ORVAL KLOPP, Pianist
Chopin, Beethoven, Schumann

April 30—ISTVAN NADAS, Pianist
Mozart, Schumann

May 7—MARIETTA MUHS, Mezzo-Soprano and ARTHUR COSENZA, Baritone
Respighi, Brahms, Verdi, Massenet, Franck, Rossini

Loyola Chapel Choir

1956

March 5—Sacred Music Concert, Marquette Auditorium, Dr. Miguel Bernal, Director; Manuel Zacarias and Richard Jackson, Organists
Victoria, Palestrina, Mendelssohn, Biggs, Bach, Bernal

March 11—Solemn Commemoration, of His Holiness Pius XII Eightieth Birthday—St. Louis Cathedral

April 15—Sacred Music Concert, Saint Joseph Church, Baton Rouge, Louisiana

May 14—Participation of Program "Regina Matrum"—St. Charles Hotel

Opera Workshop

1956

January 7-8—Scenes from Operas, ARTHUR COSENZA, Director; FLORENCE PRESTI, Accompanist
Puccini, Mozart, Verdi, Leoncavallo

May 16-17—Scenes from Operas and first presentation in New Orleans of R.S.V.P. by Offenbach
ARTHUR COSENZA, Director and FLORENCE PRESTI, Accompanist

Loyola Salon of Music

1955

December 5—AUDREY SCHUH REDMANN, Soprano, ELIZABETH SCHWARZ, Accompanist
Bach, Debussy, Faure, Puccini, Obradors, Sibelius

1956

March 5—Program of Sacred Music by LOYOLA CHAPEL CHOIR, DR. MIGUEL BERNAL, Director and MANUEL ZACARIAS and RICHARD JACKSON, Organists

May 15—Evening of Opera by OPERA WORKSHOP in scenes from Operas. ARTHUR COSENZA, Director and FLORENCE PRESTI, Accompanist

Student

1955

November 28—MANUEL ZACARIAS, Organist
Bach, Schumann, Franck, Bernal, Vierne

1956

January 30—MANUEL ZACARIAS, Organist, LOYOLA UNIVERSITY CHORUS, DAVID BUTTOLPH, Director, Soloists, CAROL CUNNINGHAM, Soprano, RALPH SLIFKIN, Baritone

March 12—LOYOLA UNIVERSITY BRASS ENSEMBLE and SOLOISTS, GEORGE A. JANSEN, Director
Purcell, R. Strauss, Galliard, Scarlatti, Dubensky, Rome

April 17—CAROL CUNNINGHAM, Soprano, Junior Recital
FLORENCE PRESTI, Accompanist
Handel, Chausson, Delibes, Donizetti, Schumann, Brahms

May 1—IRVIN R. FRICKE, Pianist, Junior Recital
Bach, Beethoven, Chopin, Godard

February 28—BARBARA FAULKNER, Soprano, FLORENCE PRESTI, Accompanist assisted by ISTVAN NADAS, Pianist Composer, ARTHUR COSENZA, Baritone
Presented by Phi Beta Fraternity

May 21—LOYOLA UNIVERSITY CHOIR and BRASS ENSEMBLE, BARBARA FAULKNER, Soprano, MANUEL ZACARIAS, Organist, DAVID BUTTOLPH, Director
Pergolesi, Gabrielli, Faure, Finzi, Holst

Radio

MR. RUDOLPH PATMAGRIAN and MR. ROBERT CICCARELLI DR. MIGUEL BERNAL . . . ISTVAN NADAS . . . BARBARA FAULKNER . . . RALPH SLIFKIN . . . OPERA WORKSHOP . . . LOYOLA CHAPEL CHOIR

Through Radio Station WWL students in the College of Music have the opportunity of performing for radio audiences.

Television

LOYOLA CHAPEL CHOIR . . . OPERA WORKSHOP

Special Events

Library Exhibits

Books on Mexican Art Donated by the Instituto Nacional deBellas Artes of Mexico

High School Day

Music Exhibit and Reception for High School Students ..... College Hall

Talent Night

BLUE KEY FRATERNITY ..... Municipal Auditorium
Awards won by Barbara Faulkner, Ralph Slifkin, Wanda Laris, Theresa Kelly, John Paquette

"Nite at Loyola" ..... Loyola Quadrangle
PHI MU ALPHA SINFONIA, Pops Concert

ANNUAL CHRISTMAS PARTY FOR PARENTS ..... College Hall

PHI BETA "SPRING DAY", (Inaugurated) April 30, 1956 ..... College Garden

DEMONSTRATION OF STEOROPHONIC EQUIPMENT AND SOUND ..... College Hall

MONTHLY EVENING LECTURES by MR. ISTVAN NADAS (History of Music and Composers) ..... College Hall

SOUTHERN BELL TELEPHONE CO. Movie of a Rehearsal with Ezio Pinza and Blanche Thebom with Bell Telephone Orchestra ..... College Hall

VISIT OF MR. PRICE DOYLE, N.A.S.M. REPRESENTATIVE, April 24 and 25, 1956

VISIT OF MR. CHARLES STEINWAY of New York and MR. EDWARD J. McGOEY

WERLEIN AWARD NIGHT, May 28, 1956, MR. EDWARD J. McGOEY Representing PHILIP WERLEIN, LTD.

Band Concerts and Activities

1955

September	27	Campus Concert
October	15	Campus Concert
November	15	Jesuit Blue Jay Parents Club
November	16	Jesuit Blue Jay Parents Club
December	1	Basketball Game
December	2	Basketball Game
December	8	Talent Night
December	12	Basketball Game
December	17	Basketball Game
December	20	Basketball Game
December	23	Basketball Game

1956

January	1	Basketball Game
January	15	Band Concert
January	21	Basketball Game
January	29	Basketball Game
February	1	Basketball Game
February	3	Dublin Players
February	4	Basketball Game
February	5	Dublin Players
February	11	Basketball Game
February	16	Basketball Game
February	26	Basketball Game
March	3	Basketball Game
March	12	Brass Ensemble Concert
March	16	Brass Ensemble Concert Tour Nicholls High, McDonogh High, N. O. Reserve High, Reserve, La.
May	13	Night at Loyola
May	26	Award Night
May	27	Faculty, Senior Party
May	30	Graduation

Awards

Werlein Awards for 1955-56

Highest Average.....CAROL CUNNINGHAM

Voice.....RALPH SLIFKIN

Organ.....RICHARD JACKSON

Brass.....CARL HELLMERS

Woodwind.....BERT BRAUD

School Spirit.....W. PAT HARRIGAN

Dean's List

CECILE RICHINSE

JOAN FAILLA

RAYMOND CANTON

YVONNE MATEU

JOHN BOURGEOIS

SYLVIA DESCHAMPS

BETTY JOHNSTON

LLOYD CELENTANO

OLGA SEIFERTH

BARBARA FAULKNER

LOYOLA COLLEGE OF MUSIC SENIOR RECITAL

RALPH SLIFKIN

(Baritone)

ELIZABETH SCHWARZ, *Accompanist*

Saturday, March 17, 1956—8:15 P. M.

Program

Chi Vuole Innamorarsi ..... A. Scarlatti

She Never Told Her Love ..... Haydn

Is Not His Word Like a Fire? from *The Elijah* ..... Mendelssohn

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Allerseelen ..... R. Strauss

Breit über mein Haupt dein schwarzes Haar ..... R. Strauss

Onegin's Song, from *Eugen Onegin* (in Russian) ..... Tschaikowsky

Over The Steppe ..... Gretchaninoff

O Thou Billowy Harvest Field ..... Rachmaninoff

Intermission

Quelle Souffrance ..... Lenormand

Le Manoir de Rosamonde ..... Duparc

Le Moulin ..... Pierné

Fleur Jetée ..... Fauré

Aria: Cortigiani, Vil Razza, from *Rigoletto* ..... Verdi

The Nightingale ..... Brockway, *Arr.*
(Harlan County, Kentucky)

Sometimes I feel Like a Motherless Child ..... H. Burleigh, *Arr.*
(American Negro Spiritual)

You Can't Take It With You ..... Sacco

Life ..... Curran

CHARLES LEE SENS, JR.

Recital of

Original Compositions

SUNDAY, MAY 27, 1956

As Partial Fulfillment
of the Requirements for the Degree of
Bachelor of Music

Program

Variations on "Maryland, My Maryland"

Sonata in C minor

allegretto
andante
allegro con spirito
allegro

F. A. Cassanova ..... Piano

Four Piano Sketches

Nocturne
Lullaby
Horn Pipe
Nocturne

Composer at the Piano

The Storm

The Destruction of Sennacherib ..... Poem by Byron

John Wilson ..... Voice

Allan Dubus ..... Accompanist

String Quartet No. 1

allegro
andante
presto
allegretto

Lawrence R. Brullo, Vickie Yestadt, Betty Jo Brullo, and James Yestadt

The Hollow Men ..... from a poem by T. S. Eliot

Poem for Chorus and Orchestra

• Student Enrollment 1955-56

Degrees Conferred

MAY 30, 1956

Bachelor of Music

REV. FRANCIS HAJTAS

CHARLES LEE SENS, JR.

Bachelor of Music Education

GEORGE ROBERT BISCHOFF, JR.

LOUIS ISAAC PENDARVIS

CECILE JOSEPHINE RICHINSE

TECLA BENITA WILLIAMS

Enrollment

1955-56

Allee, Joy C.—*Louisiana*
Anzoategui, Amanda—*Louisiana*
Aquila, Joseph R.—*New York*

Barraco, Jr., Henry J.—*Louisiana*
Beard, Elizabeth L.—*Texas*
Bell, Mrs. Doris—*Louisiana*
Bernard, Donald—*Louisiana*
Bonner, Rochelle—*Louisiana*
Bonnette, Jr., Kirby J.—*Louisiana*
Bourgeois, John R.—*Louisiana*
Bourquard, Mrs. Shirley—*Louisiana*
Boyd, Jewell Mae—*Louisiana*
Braden, Gertrude—*Louisiana*
Braud, Bert A.—*Louisiana*
Burnett, Jr., Ira E.—*Louisiana*

Cahill, William H.—*Louisiana*
Canton, Raymond L.—*New York*
Catanese, Jo Ann C.—*Louisiana*
Celentano, Lloyd V.—*Louisiana*
Chatelaine, Paul—*Louisiana*
Cloar, Mrs. Lyndell—*Louisiana*
Coco, Kay—*Louisiana*
Cristina, Alfeo—*Louisiana*
Cunningham, Carol M.—*Louisiana*

Daigle, Ruth A.—*Louisiana*
Danner, Alberta—*Louisiana*
Darwin, Eleanor—*Louisiana*
Daspit, Betty Lou—*Louisiana*
DeAngelis, Joseph—*Louisiana*
De Forest, Louise—*Louisiana*
Dell, Imogene—*Louisiana*
Deschamps, Sylvia J.—*Louisiana*
Dittmann, Carol A.—*Louisiana*
Dominguez, Paul M.—*Louisiana*

Echelman, Mrs. Ann E.—*Louisiana*

Failla, Joan M.—*Arkansas*
Fant, Nancy—*Louisiana*
Faulkner, Barbara V.—*Louisiana*
Feamster, Mrs. Janie—*Louisiana*
Fokes, Mary—*Louisiana*
Fricke, Irvin R.—*Louisiana*

Gegenheimer, Catherine B.—*Louisiana*
Giffin, Clark W.—*Louisiana*
Ginn, Shirley—*Louisiana*
Godwin, Mrs. Jennie—*Louisiana*
Guarino, John—*Louisiana*
Gubert, Marie—*Louisiana*

Haar, Sr. M. Immaculata, O.S.B.—*La.*
Hajtas, Rev. Francis—*Louisiana*
Harrigan, William P. III—*Louisiana*
Hayes, Marie—*Louisiana*
Hellmers, Carl E.—*Louisiana*
Hellmers, Eva—*Louisiana*
Hinman, Hunley—*Louisiana*

STUDENT ENROLLMENT 1955-56—Continued

Hirt, Andrew J.—*Louisiana*
Hogg, Mary—*Louisiana*
Hoppe, RoseMary—*Louisiana*

Jackson, Richard H.—*Louisiana*
Johnston, Elizabeth A.—*Louisiana*

Kalin, Karen—*Louisiana*
Kelley, Doris J.—*Louisiana*
Kelly, Theresa B.—*Louisiana*
Koch, Harvey C.—*Louisiana*

Laris, Wanda S.—*Louisiana*
Larre, Earl—*Louisiana*
Laurie, Cecile—*Louisiana*
Lillo, Marie—*Louisiana*
Lopez, Teresita—*Louisiana*
Loyacano, Mrs. Cloverelle—*Louisiana*

Malkove, Mrs. Bernard—*Louisiana*
Maronic, Rev. John, O.M.I.—*Miss.*
Martin, Kenneth R.—*Louisiana*
Mateu, Yvonne K.—*Louisiana*
Mathews, Richard—*Louisiana*
Mauffray, Clifton X.—*Louisiana*
Mayne, Ruth—*Louisiana*
McClure, Ronalde—*Louisiana*
Menard, Mary F.—*Louisiana*
Meyer, Carl—*Louisiana*
Moran, Mary Rose—*Louisiana*
Morehead, Mrs. Irene—*Louisiana*
Morlock, David—*Louisiana*
Moreno, Sr. M. P., S.S.E.—*Louisiana*
Morgan, Robert N.—*Louisiana*
Murphy, Mary L.—*Louisiana*
Myres, Joel—*Louisiana*

Newsham, John—*Louisiana*
Newsham, Lorraine—*Louisiana*

O'Brien, Joan N.—*Louisiana*
Oden, Dr. Laurence M.—*Mississippi*
Osborn, Jo Ann—*Louisiana*

Pattison, Mary E.—*Louisiana*
Paquette, John R.—*Louisiana*
Pavur, Mildred D.—*Louisiana*
Pendarvis, Louis I.—*Louisiana*
Picone, Jo Eva M.—*Louisiana*
Poirier, Sr. Mary A., R.S.M.—*La.*
Preissele, Sr. Emmanuel M, S.S.N.D.—*Louisiana*

Radosta, Martin—*Louisiana*
Ramsey, Ann—*Louisiana*
Reaves, Tommie A.—*Louisiana*
Redmann, Kerry—*Louisiana*
Reidell, Mrs. B.—*Louisiana*
Rey, Mrs. Anna Marie—*Louisiana*
Richard, Jr., Jules F.—*Louisiana*
Richard, Merrill—*Louisiana*
Richinse, Cecile—*Louisiana*
Robichaux, Emile J.—*Louisiana*
Rome, Jr., Curtis P.—*Louisiana*
Russell, Emmet S.—*Louisiana*

Salvaggio, Frank—*Louisiana*
San Andres, Rev. Humberto—*La.*
Seiferth, Olga N.—*Louisiana*
Sens, Sr., Charles L.—*Louisiana*
Schmidt, Mrs. Ann—*Louisiana*
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Talley, Elizabeth A.—*Louisiana*
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Theard, Jr., Harry L.—*Louisiana*

Underwood, Carolyn—*Louisiana*

Valencia, America—*Salvador*
Venus, Margaret—*Louisiana*

Wagner, Jr., Bill—*Louisiana*
Weber, Burke—*Louisiana*
Wiegand, Clifford L.—*Louisiana*
Williams, Roger O.—*Louisiana*
Williams, Mrs. Sheila—*Louisiana*
Williams, Tecla B.—*Louisiana*
Wilson, John C.—*Louisiana*
Wingerter, Sr. Vera M.—*Louisiana*
Wise, Jeanne—*Louisiana*

Zacarias, Manuel S.—*Mexico*

• Faculty Activities 1955-56

DR. MIGUEL BERNAL

Music Performed:

"Mass Aeternae Trinitatis"—"Responsoria in Assumptione B.M.V." Choir and Organ. Various performances by the Loyola Chapel Choir in New Orleans and other parts of the state.

"Christmas Sonate" for Organ. Delfino Madrigal, Organist. Palacio de Bellas Artes. Mexico City, June 1956.

"Los Tres Galanes de Juana." Ballet. Choreography by Sergio Franco. Miguel Bernal, Conductor. Monterrey, Chihuahua, Saltillo, Morelia, Guanajato. July 4-14, 1956.

Music Published:
"8 Autografos Juveniles" Piano Suite. Schola Cantorum, Mexico, 1956.
"Misa Guadalupana" Choir, Congregation and Organ. Id. Ibid. 1956.
Articles Published:
"A Mute Cannot Teach One to Speak."Caecilia, July-August 1955.
Music Recorded:
"Por el Valle de Rosas"
"Mananita de Invierno"
"Aleluya"
"La Saltapared"
"En Las Pajas de Belen"
Period Record Company, 1955. Romano Picutti, Conductor, Ninos Cantores de Morelia.

Other Commitments:

"El Himno de los Bosques" Cantata for Choir, Soloists and Orchestra, Composed for Universidad de Xalapa, Mexico. 1956.

Summer Course. Escuela Diocesan de Musica Sagrada. Leon, Mexico. 1956.

ISTVAN NADAS

Soloist with Dallas Symphony, Walter Hendl, Conducting, Nov. 20, 1955

Rachmaninoff, Concerto No. 3

Soloist with New Orleans Symphony, Alexander Hilsberg Conducting, Jan. 3, 1956.

Beethoven, Emperor Concerto

Recording for Period Record Company.

Sonata "Les Adieux" Op. 81A Beethoven
Sonata "Appassionata" Op. 57 Beethoven
Waldstein Sonata, Op. 53 Beethoven
No. 2—Sonata Op. 27 "Moonlight" Beethoven
Sonata Pathetique Op. 13 Beethoven
"Tempest" Sonata Op. 31 No. 2 Beethoven
Chopin Recital Chopin

Lecture Series at Loyola College of Music (open to public).

Lecture Series for Ladies' Auxiliary of New Orleans Philharmonic Society.

Violin and Piano Sonata, First Performance in New Orleans, October 23, 1956. Xavier University.

GUY F. BERNARD

Re-elected Moderator of Zeta Pi Chapter, Phi Mu Alpha Sinfonia Fraternity of America.

Served as Manager for the seventeen concerts of the 1955-1956 Loyola Concert Series.

MARIA TORTORICH

October 1955 appointed Directress of the Youth Choir of Salem Evangelical Church.

Soloist for Ignatian Year Mass, March 11, 1956, Jesuit's Church.

Recital, March 19, 1956 Marquette Auditorium.

Recital, Gulf Coast Theatre of Arts, April 8th, Pass Christian, Mississippi.

Performance of Gian Carlo Menotti's "Telephone" April 6th, 1956.

Soloist, Brahms "Requiem" concert presented by the American Guild of Organists, David Buttolph Conducting.

Roll of Achievement

CHARLES ANTHONY (CARUSO)

Tenor—

National winner of Metropolitan Opera Auditions of the Air. Member of Metropolitan Opera; New Orleans Opera House Association; Tampa Opera Company. Appearances with Opera Cameos Television. Appearances with Crescent City Concerts.

Pupil of Dorothy Hulse.

MARCELLE BOLMAN

Soprano—

Appearance with Eastman College of Music where she received her Masters Degree in Voice. Opera appearance in Italy. Concerts in Milan and Paris. Television and Radio in New York.

Pupil of Marietta McMurray.

HENRI NOEL (FEUX)

Baritone—

Member of Chicago Theatre of the Air; New Orleans Opera House Association; Mobile, Alabama Opera House. Finalist of the Metropolitan Auditions for the Air.

Pupil of Elisabeth Wood.

WARREN GALJOUR

Baritone—

Member of N.B.C. Opera Company. Appearances in Broadway Shows. Records. Oratorio.

Pupil of Elisabeth Wood.

DOROTHY HULSE

Soprano—

Appearances as Soloist with the Bach Society, Church Choirs, Le Petit Theatre du Vieux Carre, Radio. Chairman of the Voice Department, Loyola College of Music.

Pupil of Elisabeth Wood and Pasquale Amato.

CHARLES MAY—

Tenor—

Member of New Orleans Opera House Association; Dallas, Texas Opera Company. Winner of Experimental Opera Theatre of America.

Pupil of Elisabeth Wood.

MARIETTA MUHS—

Mezzo-Soprano—

Member of New Orleans Opera House Association; Salmaggio Opera Company of New York. Soloist with Church Choirs and Oratorio.

Pupil of Elisabeth Wood.

MARIETTA McMURRAY—

Soprano—

Post Graduate work at Columbia University; further study with William S. Brady and Frank LaForge. Radio appearances in New York and New Orleans. Five years study in Paris and two years with Opera Comique. Concert appearances in Paris. Voice Instructor in Loyola College of Music.

LORRAINE NEWSHAM—

Soprano—

Member of New Orleans Opera House Association. Appearances with New Orleans Symphony Orchestra; Baton Rouge Symphony Orchestra; Crescent City Concerts. Concerts in Mexico City. Radio and Television New Orleans and Mexico City. Church and Oratorio Soloist.

Pupil of Dorothy Hulse.

MARGUERITE PIAZZA—

Soprano—

Member of Metropolitan Opera House Association; Star Sid Caesar Television Show; Soloist with Church Choirs and Oratorio.

Pupil of the late Ferdinand Dunkley.

CARMEN ROSELL

Leading Soprano of Havana Opera Company. Town Hall Debut Recital; Soloist and Opera in South America.

Pupil of Elisabeth Wood.

AUDREY SCHUH REDMANN—

Soprano—

Finalist of the Metropolitan Opera Auditions of the Air; Member of New Orleans Opera House Association; Jackson, Mississippi Opera Company. Winner of Experimental Opera Theatre of New Orleans. Appearances with Crescent City Concerts. Soloist with Church Choirs and Oratorio.

Pupil of Dorothy Hulse.

ROSEMARY ROTOLO—

Soprano—

Finalist in Metropolitan Auditions of the Air. Member of New Orleans Opera House Association. Winner of the Experimental Opera Theatre of New Orleans. Appearances with Crescent City Concerts. Soloist with Church Choirs and Oratorio.

Pupil of Dorothy Hulse.

BLAKE STERN—

Tenor—

Voice Instructor Yale Music School. Appearances with Symphony in Oratorio. Records.

Pupil of Elisabeth Wood.

NORMAN TREIGLE—

Bass-Baritone—

Member of City Center Opera Company of New York. New Orleans Opera House Association. Mexico City. Kansas City. Central City Opera Company of Colorado. Winner of Experimental Opera Theatre of New Orleans. Appearances with New Orleans Symphony Orchestra in Oratorio. Crescent City Concerts. Recitalist.

Pupil of Elisabeth Wood.

MARIA TORTORICH—

Soprano—

Advance study at Juilliard School of Music. Opera appearances in New York and New Orleans. Recitalist. Soloist with Church Choirs and Oratorio. Voice Instructor Loyola College of Music.

Pupil of Elisabeth Wood.

Loyola University Bulletin

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